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on the same principle as in the so-called "rice-grain" porcelain. I assume it to be accidental because I have seen it so seldom in Korea and because the designs do not lend themselves to the technique; they are not constructed in the manner of stencils, but are more pictorial than merely decorative, whereas the designs in Chinese "rice-grain" porcelain and in the Persian "Gombroon" ware, based on this last, are pure ornament.

The fine craft of potting appears to have degenerated toward the end of the Korai dynasty and the white wares of the succeeding period, Ri, are coarse in shape, technique, design, and glaze. The celadon-like ware was discontinued, but before it ceased to be made it had lost its original simplicity of form and a most elaborate and ugly tradition had debased it. The highly ornate pieces of the late makers, while perhaps ably potted with their undercutting and sculpturesque qualities, are lacking in taste and beauty.

Today under Japanese tutelage *Korai seiji* is being made again in Korea, and the old art is revived for modern use.

L. O. W.



## INDIAN SCULPTURE

The Pennsylvania Museum has received recently as a gift from M. Paul Mallon of Paris a fine red sandstone head of the Mathura School of Indian Sculpture and dating from the second or third centuries of our era. It is 25 cm. in height and is set on a modern black marble stand. In all probability it belonged to a statue of the Buddha, as it is uncrowned and the hair is treated in formal curls turning from right to left, as described in the scriptures. It lacks, however, the ushnisha or curious lump on the top of the head which in all probability is merely a conventionalization of the method used by the higher classes of the early Indian peoples in arranging their long hair. In many of the Gandharan sculptures it is certainly a knot of hair and, in that art, was common not only to the Buddha but to many other personages, human and divine. The treatment of the features, particularly the deep setting of the eyes, is more western than native Indian but this is a characteristic of much of the sculpture from Mathura and Sarnath.

It is gradually being realized that the influence of Classic art on that of India has been to a great extent exaggerated by the discoverers of the abundant remains of the Gandharan school and their immediate successors. Not that this is not in itself a very important phase in the history of the arts of the world. The fact of the wide dispersion of the Hellenistic sculptors to the Eastward is in itself of great interest and their influence on the arts of the whole further East is undeniable.

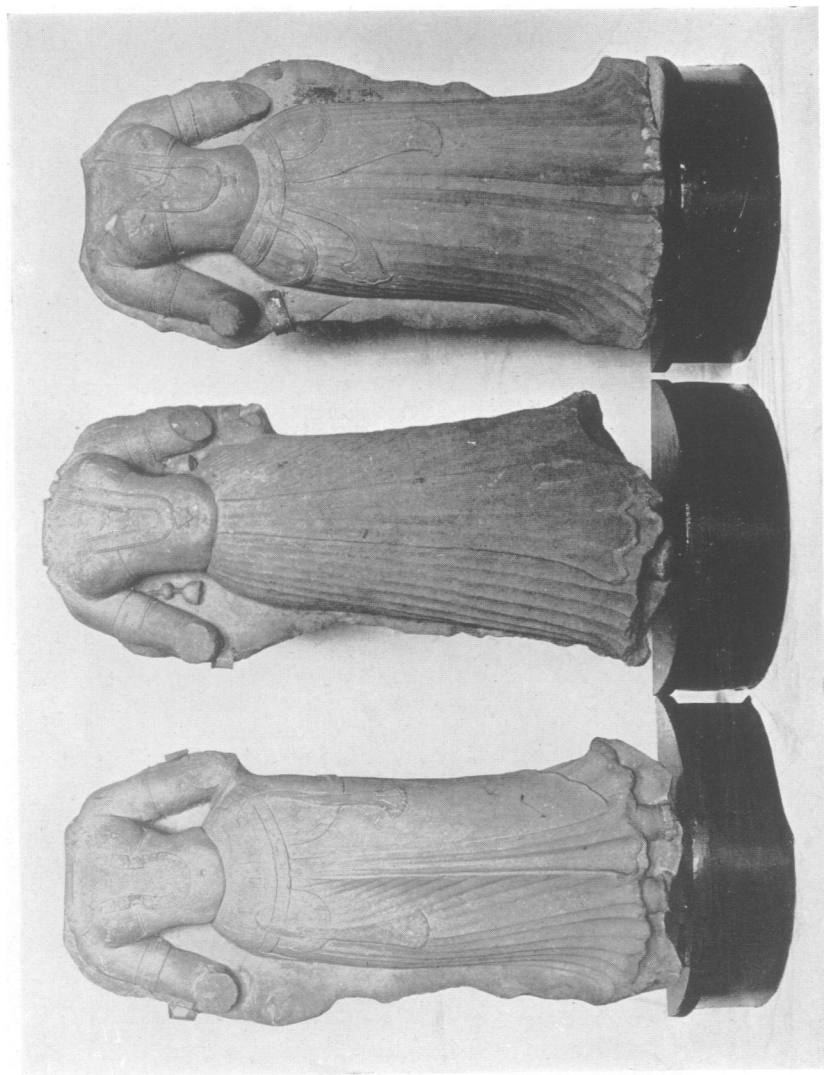
But its chief achievement was in demonstrating to the Buddhists that it was possible, without irreverence, to represent the object of their adoration in human form. This idea, familiar to the European mind, does not seem to have dawned upon that of the Indian people until revealed to them by the



HEAD OF BUDDHA FROM MATHURA



SŪRYA DEVA  
Indian, probably Twelfth Century



INDIAN SCULPTURE

Romanized Asiatic Greeks who in great numbers carried their craftsmanship far into the East. It so happened that the figure of the Buddha, then and there evolved, came to be accepted as the canonical presentment of him throughout the Buddhist world. Nevertheless the religious spirit and the ideals of beauty remained essentially Indian.

The Hellenistic influence seems to have been felt first sometime during the first century B. C. and to have reached its climax between 50 and 200 A. D. Little is found that can be dated after 400, by which time whatever influence Greece had exercised on Indian art was practically exhausted. Spreading from the Gandharan Kingdom, in the extreme Northwest of India, this style produced an effect on the arts of India, diminishing as it receded from its source. Mathura, a little to the Northwest of Agra, not unnaturally received a considerable amount of the "Greco-Buddhist" impress, but it certainly derives mainly from the older art of the peninsula, which is best displayed in the sculptures of Sanchi and Barhut. In the sculptures found here and at Sarnath we can see the Western formula gradually being absorbed by and lost in those of the dominant Indian.

We have in the Museum a few other specimens of ancient Indian sculpture. The most important of them all is a high relief in black carboniferous shale or clay slate, of which the eminent authority on Indian art, Dr. A. Coomaraswamy of the Museum of Fine Arts, Boston, writes:

"It undoubtedly represents Sūrya Deva, the Sun, driven by Aruṇa in the seven-horsed car. I think you are fortunate to possess such a fine piece of work. It is very accomplished, and well preserved; it is however altogether conventional in detail as well as composition. I should describe your figure as Sūrya Deva, school of Bengal or Bihar under the Pāla dynasty, probably twelfth century." The influence of the Pāla style spread as far as Orissa.

"The small figures of female archers represent Usā and Pratyusā driving away the darkness. The female figures with *cāuris* or *cāmaras* are the goddesses Rājñi and Nikṣubhā. The larger male figures are probably Pingala (proper right) and Daṇḍa, protectors of the Sun against the Asuras."

The group is 5 feet 11 inches high and 2 feet 7 inches wide at the base. It is said to have been found, in 1833, imbedded in the mud at low water mark, on the island of Sangur "Gunga Sanjuri" at the mouth of the River Ganges by Mr. P. G. Sinclair, a pilot in the Honorable East India Company's service; purchased from him by its late owner Mr. John W. Rulon then residing in Calcutta, and sent in 1835 to Philadelphia, it was deposited in the Museum in 1886.

The three headless female figures are of pale red sandstone, the tallest being 2 feet 9 inches high. They are late mediaeval, perhaps even seventeenth century, says Dr. Coomaraswamy, adding, "There is something about them that suggests Tanjore or Bengal and also some kind of European influence vaguely suggested." They belong to Judge Sulzberger's collection.

It is greatly to be hoped that we may by degrees acquire other examples of this most interesting art, which is not elsewhere represented in Philadelphian public collections.

H. B.